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CATALOGUE

OF

Persian, Indo-Persian and Indian Miniatures, Manuscripts & Works of Art

FROM VARIOUS SOURCES & PRIVATE COLLECTIONS,

INCLUDING

AN IMPORTANT SERIES OF DRAWINGS OF THE AKBAR SCHOOL;

A MANUSCRIPT WRITTEN AND ILLUMINATED BY SULTAN MUHAMMAD, A.D. 1564;

A NUMBER OF MINIATURES BY AN ARTIST OF THE SHĀH TAHMĀSP SCHOOL;

INTERESTING PERSIAN & ARABIC MANUSCRIPTS;

DRAWINGS SIGNED BY BIHZAD;

MEDIÆVAL INDIAN STONE CARVINGS;

TEXTILES, CARPETS, BOOKBINDINGS, ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, the 24th of OCTOBER, 1921, and following Day,

AT ONE O'CLOCK PRECISELY.

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

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CATALOGUE

OF

Persian, Indo-Persian and Indian Miniatures, Manuscripts and Works of Art.

FIRST DAY'S SALE.

Monday, October 24th, 1921.

The Property of a Collector.

FRAMED INDO-PERSIAN MINIATURES.

LOT

1 A Prince who has retired to the country to live a holy life, seated under a tree, entertained by angels, one of whom offers him a cup, while the other cuts dried fruit from spits, in the foreground is a man playing a VINA, with decidedly European influence, $7\frac{1}{2}$ *in. by* $4\frac{5}{8}$ *in.*, gilt borders on coloured grounds; on the reverse Persian poetry, *signed* MUHAMMAD HUSAYN *16th Cent.* Beverley 9 10

2 The Birth of Mirza Salim, eldest son of Akbar the Great. Scene outside the door of the birth chamber, the court astrologer casting the horoscope of the future Mughal emperor, and other astrologers with books, with waiting women supplying refreshments, musicians, dancer, etc., $8\frac{1}{2}$ *in. by* $4\frac{7}{8}$ *in.*, gilt borders on coloured grounds; on the reverse Persian poetry, *signed* AHMAD'UL HUSAYNĪ *Late 16th Cent.* Maggs 10 10

*** Illustrated in the "Journal of Indian Art," No. 220.

3 Prince Mirza Salim as a boy, with his tutor, in a pavilion within the walled and moated walls of a castle, $11\frac{3}{4}$ *in. by* $6\frac{5}{8}$ *in.*, gold splashed borders; on the reverse a Qata' *Late 16th Cent.* Eudeman 15 10

4 Prince Sultan Salim, after intriguing against his father the emperor, receives a summons to meet him, but declines the invitation, the messenger's horse in the foreground, $7\frac{1}{2}$ *in. by* 4 *in.*, gilt floral borders; on the reverse a Persian Qata', an extract from the "'ALI-IBN-ABI-TALIB," *signed* AHMAD'UL HUSAYN *Late 16th Cent.*

5 The Emperor Jahāngīr in council and a suppliant before him, outside the building horses are waiting and a man is applying to the guardian at the gate for admission, $8\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.*, floral and gold splashed borders; on the reverse a Persian QATA', *signed* MUHAMMAD HUSAYN AL-KATIB, *and dated* 983 A.H. = 1575 A.D.

6 The Emperor Jahāngīr receiving the Persian envoys; after the accession of Jahāngīr (A.D. 1605) the Persians, who had thought of invading India, sent a mission to ascertain what manner of man the new Emperor might be; he received them, holding a tiger under each arm; a very fine and important historical painting, richly illuminated; 13 *in. by* $19\frac{5}{8}$ *in.* *Early 17th Cent.*

7 Nur Jahān, "The Light of the World," wife of the Emperor Jahāngīr, three-quarter length portrait standing at a window with a rolled curtain overhead, 5 *in. by* 3 *in.*, gilt and coloured borders; on the reverse a page from the Sayings of Imam 'Ali, son-in-law of Muhammad

*** Illustrated in the "Journal of Indian Art," No. 120.

8 Sultān Sekunder Lodi seated in a pavilion in conversation with an older man, outside the walled enclosure fruit sellers, and two horses waiting, above the cupola a piece of landscape, $10\frac{1}{4}$ *in. by* 6 *in.*, gilt and coloured borders; on the reverse extracts from the GULISTAN of Sa'dī *Early 17th Cent.*

9 A King pronouncing a sentence on his youthful son kneeling before him and clinging to his hand, $8\frac{1}{4}$ *in. by* 5 *in.*, gilt floral borders; on the reverse Persian poetry "WRITTEN BY THE SERVANT OF THE SONS OF 'ALĪ, FAKHRU'D-DIN ... while it was dictated by His Holiness Mīr Sayyid Husayn" *Early 17th Cent.*

FRAMED INDIAN MINIATURES.

10 Churrus Eaters: A Group of Fifteen Men, nude but for loin-cloths, engaged in eating or preparing CHURRUS, a resinous product of hemp, $9\frac{1}{4}$ *in. by* $6\frac{7}{8}$ *in.*, gilt and coloured borders; on the reverse Persian extracts from the poems of Hāfiz-i-Shīrāzī

11 Opium Eaters: A Group of Twenty Men, preparing, eating or showing the effects of the drug, $10\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.*, gilt animated border; on the reverse a Qata' in large nasta'liq

Maggs 12 An Entertainment in the Garden of a Royal Zanana: A Lady with a baby surrounded by other women under a canopy watching the dancing of a woman to the music and clapping of hands of a group of five other women, in the tree above them are monkeys, and in the backgrounds fountains are playing in a stone basin; a large and important drawing; 11¼ *in. by* 15 *in.* *Early* 18*th Cent.* 8 .

Dowsett 13 Presenting a Petition: A Prince seated in a pavilion in a walled court and before him three women supplicating him, attendants behind and in the foreground, 10¼ *in. by* 7 *in.*, gilt animated border; on the reverse a Persian Qata' *Early* 18*th Cent.* 8 .

Douglas 14 Two Ladies vis-à-vis in a garden with a flowering shrub between, and two others at the sides, one holding a bird secured by a silken cord, 6 *in. by* 5¼ *in.*, gilt floral borders; on the reverse Persian poetry, *signed* "WRITTEN BY THE POOR HUMBLE SINNER ABDULLAH" 5 5

Gisburn 15 A Princess at her Toilet, almost nude, seated, being massaged by her waiting women, 7 *in. by* 5¼ *in.*, gilt floral borders; on the reverse a Persian Qata' in white on a red ground: "I have written these lines in white ink so that they may beat the writings of Mishki-Kalam (*i.e.* Black-pen, a celebrated caligraphist). An expert looking at these lines said 'Your writing is like unto the day, while those of others are like unto the night,'" *signed* "WRITTEN BY THE HUMBLE MUHAMMAD DARWISH" 12 10

Maggs 16 Two Noble Ladies, three-quarter length, vis-à-vis, standing in a window, one holding a fruit, the other a SARAI and cup, 5 *in. by* 2⅝ *in.*, gilt borders; on the reverse the dedication of an album in Persian, *signed* "WRITTEN BY THE POOR SINNER MUHAMMAD BAGIR SON OF MĪR 'ALI AL-KATIB, *and dated* 961 A.H. = 1553 A.D." 7 .

Gisburn 17 Watching the Setting Sun: A High-caste Lady in gauzy costume that reveals her form standing on a low stool, holding aside her veil, an ibis behind her and vases around, 5¼ *in. by* 3 *in.*, gilt border; on the reverse a Qata' 5 10

Beverley 18 A Lady in gauzy summer robes standing on a flower-girt sward, holding aside her veil, 6⅜ *in. by* 3⅜ *in.*, gilt and coloured borders; on the reverse a Qata' on a sprinkled gold ground 8 10

Atkinson 19 A Lady standing looking at two pigeons; and A Lady standing before a deer; a pair (2) 1 8

do 20 Pictorial Forms of Musical Expressions: Three by artists of the Rajput School, 6½ *in. by* 4⅝ *in.*, coloured borders; *unframed* (3) 1 15

do 21 Four Caligraphic Exercises, one in Hindi, three with illuminated borders; *unframed* (4) 1 2

6 15 Gudeman

22 Three very fine illuminated Borders for MSS., each with a different design mainly in lapis blue and gold; *one framed* (3)

5 5 do

23 Two illuminated Head-pieces for the Sarlouhs of MSS., with gilt floral borders continuing the blank pages; different designs; *unframed* (2)

Other Properties.

PERSIAN MSS.

5 10 Kennett

24 TUHFAT-UL-HARAMAYN, "Description of the Mohammadan Sacred Places," a Persian MS. written on 26 leaves in three columns, within gold and coloured rules, with illuminated sarlouh, and illustrations on 17 of the pages in Arabian style, the tombs and places named; by WAYSI, *dated* 978 A.H. = 1570 A.D.; *gold stamped leather binding*; 8*vo*

25 SUWAR-I-KAWAKIB, "Pictorial Identification of the Stars," a Persian MS. written on 157 leaves of silk paper in single column of small Naskh, with 41 miniatures of stellar groups, and numbers of diagrams; *by* SAFAR, *dated* 1085 A.H. = 1674 A.D.; *fish-skin binding*; 8*vo*

100 Fowler

26 ZIJ-I-ULUGH BEG, "The Astronomical Tables of Ulugh Beg," grandson of Tamerlane, founder of the celebrated observatory at Samarqand (1421 A.D.), a Persian MS. written on 205 leaves in single column in Naskh (except the Tables), within gold and coloured rules, with illuminated sarlouh in Kufi. On the verso of the first folio is an ornamental oval panel with inscription in gold: "To the Treasury of The Great Sultān, The Wise, The Lord of People, The Greatest of all Sultāns in the World, The Patron of the Principal Science, The Diffuser of Justice in the Extremes of the Earth, The Helper of Royalty and Wealth, Ulugh Beg Kūrkān. May God perpetuate his dominion and kingship"; *the binding is in brown morocco with sunk floral arabesques, the panels outlined in gold, the flap detached, the inside doublures having sunk panels with gold arabesques, Samarqand work, to which a new back has been added*

5 10 Kalebdjian

27 DĪWĀN SHĀHĪ, a Persian MS. written on 39 leaves of thick blue paper with various gold patterned borders in double columns, within gilt and coloured rules, in fine Nasta'liq, with illuminated sarlouh and four miniatures; *Isfahan stamped leather binding*; *royal* 8*vo* 16*th Cent.*

28 FARAS-NĀMAH, "The Book of the Horse," a Persian MS. written on 179 leaves in single column, within coloured rules, with one illuminated sarlouh and 18 miniatures; it deals with methods of ascertaining the ages and conditions of horses, the treatment of diseases and application of remedies, is written by an Indian expert, SAYID ABDUL MUKHATIB, and on the recto of folio 92 it is dedicated to the Emperor of India Shāh Jāhān (1627-1659); on folio 100 the miniature represents Solomon inspecting a horse in charge of a DIV.; *leather binding*; 8*vo*

29 KHAMSAH-I-NIZĀMĪ, a Persian MS. written in fine Nasta'liq by HĀJĪ 'ALĪ on 314 leaves in four columns, within gold and coloured rules, with illuminated sarlouhs to the five poems, *dated Ramadan year* 904 A.H. = 1498 A.D.; *leather binding*; 8*vo*

30 GŪY-U-CHUGĀN, "Ball and Polo-stick," a poem on the game of Polo, a Persian MS. written in Nasta'liq by 'ALĪ BEN ALMAHMUD, the astronomer, on 22 leaves of pink paper with floral and animated gilt borders in double column, within gold and coloured rules, with illuminated sarlouh, *dated* 942 A.H. = 1535 A.D.; *modern morocco binding*; *post* 8*vo*

31 **Sa'dī**: GULISTĀN, "The Rose Garden," and BŪSTĀN, "The Garden of Perfume," a Persian MS. written in Nasta'liq on 138 leaves, the first part in two columns, the second in four columns, within gold and coloured rules, with illuminated corner-pieces and headings, two sarlouhs on full illuminated pages, and two miniatures; *dated* 1006 A.H. = 4*th August*, 1597 A.D. *at the end of Gulistān.* On the sarlouh page of the Būstān is the seal of SHĀH 'ABBĀS THE GREAT, which reads BANDAH-I-SHĀH-I-WILAYAT 'ABBĀS, "'Abbas the slave of the King of the Eternal Kingdom"; *gold stamped morocco flap binding with lacquered doublures*; *royal* 8*vo*

32 **Qazwīnī**: 'AJĀ'IBU'L-MAKHLŪQĀT, "The Marvels of Creation," a Persian MS. written in large Nasta'liq on 75 leaves in single column, within coloured rules, with two illuminated pages at the beginning and 35 small miniatures dispersed in the text; *dated* 1229 A.H. = 1814; *gold stamped morocco binding*; 8*vo*

33 **Nizām Ben Husayn**: JĀME 'ABBĀSĪ, "Code of Law of Shāh 'Abbās," a Persian MS. written in small Nasta'liq on 231 leaves, 17 lines to a page; *dated Month of Muharram*, 1250 A.H. = *May* 1834 A.D.; *stamped leather binding*; 8*vo*

34 A Persian Poem written in Indian style on 159 leaves in double columns, within coloured rules, with one sarlouh and three miniatures; *brocade binding*; 18*mo*

PERSIAN MINIATURES.

35 A Map of the World as it was known to the Persians in the late 15th or early 16th century, showing only Asia and Africa with no part of Europe or America, in a circle; $6\frac{7}{8}$ *in. diam.*; *framed*

*** Very rare and curious.

36 An ink Drawing of a man standing watching a wild animal going up a hill; *signed* "THE WORK OF MUHAMMAD YŪSUF"; *Bukhara School* 16*th Cent.*

37 A Portrait of a Chinese woman in Persian costume, seated or kneeling on a skin mat, inscribed: "PORTRAIT OF THE WIFE OF THE (CHINESE) AMBASSADOR THE WORK OF THE LEAST OF ALL SERVANTS MUHAMMAD THE PAINTER, THE YEAR 1020," A.H. = 1611 A.D.; $7\frac{1}{4}$ *in. by* $5\frac{1}{4}$ *in.*; *framed*

38 Moses and the Egyptian Magician in the presence of Pharaoh when the serpent of Moses (a sort of dragon) seeks to devour both the King and the Magician sheltered in a tower; the King's beard jewelled; 6 *in. by* 4 *in.*; *framed* 17*th Cent.*

39 The Nine Sleepers of Ephesus, a man, and a dog, in a cave near the City of Tartus; $4\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*; *framed*; with 11 leaves of an Arabic MS. giving a full history of this episode 17*th Cent.* (2)

40 Moses and Aaron in the presence of Pharaoh pleading that the King should let the Israelites depart, the King in a tower, his magician below; $7\frac{1}{4}$ *in. by* 4 *in.* 17*th Cent.*

41 A Persian on horseback shooting an arrow at an Indian riding on a bird, and another Persian on the back of an Indian; $5\frac{1}{8}$ *in. by* 4 *in.* 17*th Cent.*

42 NIGARISTAN, "A Gallery of Pictures," a four-fold table screen, with two miniatures and two illuminated pages from a MS. of Hāfiz which contain a panegyric on the King Jalal ud-Dīn Shāh Shujā' (A.D. 1358–1384) at whose court the poet lived; *miniatures* 6 *in. by* $2\frac{3}{4}$ *in.*; 16*th Cent. modern gilt hinged frames*

43 GUL-U-BULBUL, "Rose and Nightingale," with a butterfly on a stalk; $5\frac{1}{2}$ *in. by* $3\frac{7}{8}$ *in.*; *framed* 18*th Cent.*

44 A Bird and Flower Study with a snake and a dog carrying off a bird; 5 *in. by* $7\frac{1}{2}$ *in.*; gilt and coloured borders, and an animated outer border 18*th Cent.*

45 A Flower Study with a fox attacking a peacock; 5 *in. by* $7\frac{1}{2}$ *in.*; gilt and coloured borders, and an animated outer border 18*th Cent.*

46 Shāh Tahmāsp receiving the Emperor Humāyūn at his court on the occasion of his Exile from his own throne and land; $5\frac{5}{8}$ *in. by* $8\frac{1}{4}$ *in.*; gilt and coloured floral borders 18*th Cent.* — 5 5

47 Fitna carrying a cow up the steps of a castle to prove to Bahrām Gūr that it is simply "practice makes perfect"; $5\frac{5}{8}$ *in. by* $8\frac{1}{2}$ *in.*; gilt, coloured and animated borders 18*th Cent.* — 4 15

48 A Harem Scene with a Prince and Lady seated, she offering him a cup of wine; 5 *in. by* $7\frac{3}{8}$ *in.*; gilt, coloured and animated borders 18*th Cent.* — 2 15

49 'Abbās Mīrzā, eldest son of Fath 'Alī Shāh, standing; and Hāji Muetamid ud-Dawlah, Prime Minister of Fath 'Alī Shāh, seated; *both* $6\frac{1}{4}$ *in. by* $3\frac{1}{4}$ *in.* *Early* 19*th Cent.* (2) — 2 8

50 Prince Daniel Mirza, son of Akbar the Great on his knees, a dish of fruit beside him and a vase of flowers in the rear; $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.* 18*th Cent.* — 1 2

51 A Blind Man and his guide, and a Man resting while his cup-bearer pours out a refreshing drink; two ink drawings with slight coloured tints and gilding; $5\frac{1}{4}$ *in. by* 4 *in., and* $4\frac{1}{8}$ *in. by* $3\frac{1}{2}$ *in.*; *Rizā 'Abbāsi School* (2) — 1 1

52 A Lady as Cup-bearer standing facing left; and a Philosopher standing facing right, in prayerful attitude, each under a tree on a floral ground; 6 *in. by* 4 *in.*; *Rizā 'Abbāsi School* (2) — 1 18

53 A Man studying a book, seated under a tree; $5\frac{3}{4}$ *in. by* $3\frac{7}{8}$ *in.*; and a Princess on one knee braiding her tresses; $4\frac{1}{4}$ *in. by* $3\frac{3}{8}$ *in.*; both ink drawings with slight colour tints and gilding; *Rizā 'Abbāsi School* (2) — 1 2

54 A Musician of Shiraz seated with a musical instrument on his knees, under a tree; $5\frac{3}{4}$ *in. by* $3\frac{7}{8}$ *in.*; and a Lady seated, reading; $5\frac{1}{2}$ *in. by* $3\frac{7}{8}$ *in.*; both ink drawings with colour tints and gilding; *Rizā 'Abbāsi School* (2) — 1 10

55 Siāwush riding through flames to prove his innocence when charged with being in love with Sudaveh, his stepmother; $9\frac{1}{4}$ *in. by* 7 *in., varnished*; a Preliminary Ornament from a Qur'ān, inscribed: "God the Praised One, the Most High, the Most Holy hath said: Do not touch it (but with clean hands)" (2) — 1 10

56 A Young Man seated under a tree reading; a Feasting Scene; and Two Men under a tree with flask and cup; *all varnished*; *Rizā 'Abbāsi School* (3) — 1 15

57 Two Hunting Scenes; and a Man walking; the two first varnished, the third showing Chinese influence (3) — 1 10

58 A Pair of Heavenly Doves forming a Bismillah for a Qur'ān formed of the sentence "In the name of Allāh, the Compassionate, the Most Merciful," and *signed* "WRITTEN BY THE SLAVE MUHAMMAD, SON OF YAKUB"; *black and white* (2)

59 A Pair of lacquered Book Covers, with shaped panels of flowers in colours on black, on a ground of avanturine; $10\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.* *17th Cent.* (2)

60 A Pair of lacquered Book Covers, battle scenes within inscribed borders, one with Nādir Shāh (1736-1747) in India, and the other with the same monarch in Turkey; $12\frac{1}{2}$ *in. by* $18\frac{1}{2}$ *in.* (2)

61 Lacquer Drawings: A young Darwish seated holding a staff in the form of the word 'ALĪ; 6 *in. by* $3\frac{1}{2}$ *in.*; a Persian Prince standing in a landscape with flowering trees, on a gold ground; $5\frac{1}{2}$ *in. by* $3\frac{1}{4}$ *in.* (2)

62 A Pair of lacquer Panels, each with a group of the Holy Family within gilt and coloured floral borders; $8\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.*; attributed to Sadūk; *Early 18th Cent.*; *framed* (2)

INDIAN MINIATURES.

63 General Alard, the French Commander-in-Chief at Lahore, with his Indian family, and his Persian secretary standing beside him; *signed* SURKIBAS, AT THE GOVERNMENT HOUSE, LAHORE, IN THE YEAR OF CHRIST, 1838; $8\frac{1}{4}$ *in. by* $10\frac{5}{8}$ *in.*; *framed*

64 A Prince's Entertainment: Seated on a MADRISA by a thickly wooded garden, he is watching two dancing women, who are performing to the music and clapping of hands of five standing women and four others seated; $10\frac{1}{4}$ *in. by* 14 *in.*

65 An Indian Yogi holding a rosary and a relic case walking in a field beside a cultivated flower garden, with hills and buildings in the distance; $9\frac{1}{2}$ *in. by* 6 *in.*; *Kangra School*; *framed*

66 Krishna, in the centre of a group of women, playing the flute and dancing, while in the distance women are flocking out of Gokula to the scene; $9\frac{1}{4}$ *in. by* $6\frac{3}{4}$ *in.*; *Kangra School*; *framed*

67 Siva as Maha-Kala arriving at Daksha's sacrifice, to which all the other gods were invited but Siva; 6 *in. by* $3\frac{3}{4}$ *in.*; Two Women worshipping Ganesa; 7 *in. by* $9\frac{1}{4}$ *in.* (2)

68 The Sage Agastya receiving Rama and Sita at Mount Kunjara; Vishnu and Lakshmi on Ananta; and Krishna revealing himself to Arjuna the hero of the Mahabharata; *three of a set, about* $6\frac{1}{2}$ *in. by* $4\frac{1}{4}$ *in.* (3)

69 A Collection of XIV century Qata's, three with margins of ducks, two with ornamental centres of foliated symmetrical spires and birds; one with animated border; and Two Miniatures; *all framed* (8)

70 Nine Qata's of the XIV and XV centuries, in various styles, all different patterns and inscriptions (9) 12

71 Another nine, all different (9)

72 Eleven more (11)

73 A Hindu Lady in the act of PUJA before a Lingam and Yoni set out on a hill side; 7 *in. by* $4\frac{1}{4}$ *in.*; *Kangra School*; *framed* 2 10

74 A Hindu Princess seated on a MADRISA beside a lake with attendant MURCHAL bearer, waiting woman, and musician, landscape in the distance; $9\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.*; *Kangra School*; *framed* 3 5

75 A Hindu Lady seated, letting off fireworks; and two small nude busts of Women arranging their hair; *the three in one frame* 4 10

76 Dancing Dervishes outside a mosque, with attendant musicians, performing before the Mullahs under a canopy, an Indo Persian drawing from a MS. of the KHAMSAH of Amīr Khusrau of Delhī; $7\frac{1}{8}$ *in. by* $4\frac{7}{8}$ *in.*; *framed passe partout* 3 10

77 A Night Scene with a group of women playing PACHISI by candle-light, an Indian miniature; $6\frac{1}{2}$ *in. by* $4\frac{5}{8}$ *in.*; gilt and coloured floral borders; *framed passe partout* 4 5

The Property of a Gentleman.

PERSIAN MINIATURES AND MANUSCRIPTS.

The following Miniatures are from a MS. by NIZĀMĪ, *dated* 1579, *by an artist of the Shāh Tahmāsp School.*

The Sizes given are for the Drawings only, without margins.

78 King Anūshirwān rebuked by his WAZIR, Buzurjmihr, in an explanation as to the secrets of the conversing of two owls on the walls of a partly ruined house; $10\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in.* 7

79 Sultān Sanjar listening to the complaint of an old widow as to the ill-treatment meted out to her by one of his officials; $9\frac{5}{8}$ *in. by* $7\frac{1}{8}$ *in.* 8

80 The Two Physicians quarrelling in a Court Scene; $9\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.* 7 10

81 Shirín visiting the sculptured rocks near Kirmānshāh, where her artist lover has caused a stream to flow, is shown by Farhād a portrait of Khusrau ; $8\frac{1}{4}$ *in. by* $6\frac{7}{8}$ *in.* Dawood

82 Shāpūr presenting a letter from Khusrau to Shirin in her palace ; $9\frac{1}{8}$ *in. by* $7\frac{5}{8}$ *in.* Hakim

83 The Ascent of Muhammad to heaven in a vision, mounted on the back of Burāq ; $10\frac{3}{8}$ *in. by* $7\frac{1}{4}$ *in.* Kalebdjian

84 A Battle Scene with horsemen charging against each other in a fierce onslaught ; $9\frac{3}{4}$ *in. by* 7 *in.* Dawood

85 The Fate of the Eavesdropper, flung from an upper window, an illustration of a story told to Bahrām Gūr ; $9\frac{3}{4}$ *in. by* $7\frac{5}{8}$ *in.* Hakim

86 Bahrām Gūr killing a dragon and his companions hunting a lion and chasing deer ; $9\frac{3}{4}$ *in. by* $6\frac{7}{8}$ *in.* Nehorai

87 Bahrām Gūr with his wife, the daughter of an Indian Rajah, in the black palace on Saturday, advancing to meet each other ; $10\frac{3}{4}$ *in. by* $6\frac{3}{4}$ *in.* Riggs

88 Bahrām Gūr with his wife, the daughter of the Khāqān of China, in the yellow palace on Sunday, seated, playing chess, and women entertaining ; $10\frac{5}{8}$ *in. by* $7\frac{3}{4}$ *in.* Goad

89 Bahrām Gūr with his wife, the daughter of the Shāh of Khwārazm, in the green palace on Monday, seated, she giving him wine ; $10\frac{3}{4}$ *in. by* 7 *in.* Riggs

90 Bahrām Gūr with his wife, the daughter of the King of the Slavs, in the red palace on Tuesday, seated, he fondling her, and a woman dancing in the foreground ; $10\frac{3}{8}$ *in. by* 7 *in.* Dawood

91 Bahrām Gūr with his wife, the daughter of the Emperor of Byzantium, in the brown palace on Thursday, she with flask and cup offering him wine, two women dancing before them ; $10\frac{5}{8}$ *in. by* $7\frac{1}{8}$ *in.* Goad

92 Bahrām Gūr with his wife, the daughter of the King of the Sunset Land, in the white palace on Friday, she pouring out wine, women with music in the foreground ; $10\frac{1}{4}$ *in. by* $6\frac{3}{4}$ *in.* Lawrence

93 Bahrām Gūr learns how to deal with unfaithful WAZIRS in conversation with a shepherd who has hanged his dog for worrying his flock of sheep ; $8\frac{3}{4}$ *in. by* $7\frac{1}{8}$ *in.* Laben

94 A Royal Entertainment, two Kings seated, a group of musicians and two women dancing with scarves ; $9\frac{1}{4}$ *in. by* $6\frac{3}{4}$ *in.* Dawood

95 Sikandar in the Land of Darkness in Search for the Fountain of Life with two Sages seated by the Fountain ; 9 *in. by* $7\frac{1}{8}$ *in.* Kalebdjian

[*See* ILLUSTRATION.]

No. 95.

No. 98.

No. 103.

96 Sikandar rebuking a foolish Sage who has been corrected by a youth; 9½ *in. by* 7⅛ *in.* 8

97 Sikandar directing the building of a wall to keep out the man devouring demons and the giants Yājūj and Mājūj; 9¾ *in. by* 6⅞ *in.* 7

98 Nizāmī: MAKHZAN AL-ASRAR and KHUSRAU U SHIRIN, a Persian MS. written on 121 leaves, four columns to the page, within gold and coloured rules, with two illuminated SARLOUHS and ten full-page miniatures of the School of Shāh Tahmāsp; the fly-leaves are marked with inscriptions and seals of past owners, four of which are dated from 1639 to 1658; *half bound*; *royal* 8*vo* *late* 16*th Cent.* 102

*** [*See* ILLUSTRATION, Shirin and her horse carried on the shoulders of her lover Farhād.]

99 Nizāmī: LAILĀ U MAJNŪN and HAFT PAIKAR, a Persian MS. written by the same hand as the foregoing on 121 leaves, four columns to the page, within gold and coloured rules with two illuminated SARLOUHS and nine full-page miniatures; a continuation of the foregoing book; *half bound*; *royal* 8*vo* 32

100 Nizāmī: SIKANDAR-NĀMAH in two parts, a Persian MS. written by the same hand on 88 leaves, four columns to the page, within gold and coloured rules with one illuminated SARLOUH and four full-page miniatures; a continuation of the foregoing book; *half bound*; *royal* 8*vo* 32

101 Nizāmī: KHAMSAH, an imperfect Persian MS. of 322 leaves, four columns to the page, with two illuminated pages, six illuminated SARLOUHS and four full-page miniatures with illuminated borders, the two at the beginning: King Solomon and the Queen of Sheba, those at the end, Hunting Scenes; *dated* 1579 A.D.; *stamped morocco binding*; *royal* 8*vo* 18 10

102 Indian Drawings: Fourteen, of various birds on branches of trees, etc.; in colours, on seven leaves of paper (7) 10

STONE CARVINGS, &c.

103 A Mediæval Indian sandstone Group of Three Figures standing, each half way in the rear of the other, the foremost, a male, holding in his left hand a human-headed staff, the second, a male, holding in his left hand a trident-headed mace, the third, a female, holding in her left hand a lotus, right hand grasping her celestial scarf, probably from a group representing one of the Jatakas or former births of the Buddha; 18 *in. high, base* 8 *in. by* 10½ *in.* 10

[*See* ILLUSTRATION.]

104 A Mediæval Indian stone Figure of Vishnu standing, head in a circular nimbus, four-armed, holding a mace, disc and conch, and another emblem broken away; above on the left, a four-armed divinity seated in the Enchanter's pose, and on the right, a three-faced four-armed divinity, also in the Enchanter's pose; below, close to the legs of the main figure, Lakshmi and Saraswati, with other figures standing in the rear, one in adoration and one holding a lotus; 28 *in. high by* 13½ *in. wide*

105 A small sandstone Figure of the same object, but without the seated top figures; 4¼ *in. high*, 2¾ *in. wide*

106 A marble Figure of one of the Jain Tirthankaras, probably the eighth, CHĀNDRAPRABHA, seated in the meditative attitude; 8 *in. high*

107 A slate Figure of the same Tirthankara; 4⅞ *in. high*

108 A sandstone Head of a Bodhisat of early type, from Peshawar; 5 *in. high*

109 A Chinese pottery Figure of PEH KU-YIH, celebrated poet of the T'ang dynasty, standing, holding up a poem slip, green and brown glazed, the face and hands left in biscuit unglazed; 30 *in. high*, on pottery plinth (*faulty*), on a carved wood stand; 23½ *in. wide by* 17 *in. deep*

110 A Chinese antique bronze Figure of Buddha seated, holding in his right hand a double-pointed implement, left hand in his lap, on his breast the heterodox svastica; 7½ *in. high*

111 A Persian JĀM or copper Bowl for pouring water over the body in the bath, the outside finely worked in low relief, a band of inscription, another of hunting scenes on a flowery ground, and another of ornament, inscribed on the base; 4⅞ *in. high*, 11 *in. diam.*

112 A Kashmir Javelin, steel, damascened in gold with a floral diaper design, 7 *ft.* 6 *in. long, the head* 26½ *in. long*, the upper half square, the lower half octafoil in section, the shaft in two parts screwing together; sheath wood, covered with brocade (3)

TEXTILES.

113 A SONERI, or gentleman's gold tissue Coat, with bold foliated design in gold and silver relieved by spots of coloured silk; *length of the back* 3 *ft.* 8 *in.*

114 A gentleman's cerise silk Coat, with conventional knop and flower pattern and birds in gold and silver; *back* 4 *ft. long*

Goad 115 A velvet Book Wrap, crimson, with meandering design of interwoven stalks in yellow, leaves in green, and forget-me-nots in blue ; 35½ *in. square* . 18

Habra 116 A MUSNOD, or Table Cloth, oblong, of GULBADAN, crimson silk with yellow stripes, and broad borders of Kashan velvet, embroidered with gilt floral sprigs and leafy scrolls ; 5 *ft.* 9 *in. by* 4 *ft.* 4 *in.* 5 5

Hakim 117 A KINKHAB, or gentleman's gold brocade Coat of very rich close design, with conventional pinks and other flowers and scrolls in colours, and silver and gold borders ; *back* 4 *ft.* 3½ *in. long* 52 . .

Passed 118 A Square of puce silk, embroidered with floral design in silver and veiled with white net ; 3 *ft.* 7½ *in. square* . . .

Goad 119 A Square of carmine silk, woven with gilt cone design and edged with triple borders of coloured silk floral scrolls veiled with white net ; 27 *in. square* 1 5

Laurence 120 A muslin KHES or Scarf, with narrow borders along the length, and deep borders at each end, embroidered with gilt thread and set with the lustrous wings of beetles in a floral SEMIS, with tinsel fringes ; 11 *ft. long by* 25½ *in. wide* . 15

Workman 121 A Square of blue KINKHAB shot with gold cone design, the spaces between the cones filled with birds and small ornament ; 30 *in. square* 2 2

Habra 122 A gentleman's crimson cotton Coat, with needlework borders in Kashmir style, lined silk ; *back* 4 *ft.* 3 *in. long* 2 15

Angel 123 A KINKHAB Howdah Cover, dark wine colour with a SEMIS of cones, a large straight cone in the centre flanked by two peacocks and other ornaments, surrounded by borders and gilt fringes, the top part overhung with a shaped carmine frieze, and the whole veiled in white net ; *signed* ; 6 *ft.* 6 *in. long by* 3 *ft.* 11 *in. wide* ; *would make a handsome wall hanging* 8 .

Aldbourne 124 A MAKHMAL, or gold embroidered velvet HATHI, or Elephant cloth, green with a rich gold border, on which are chrysanthemoid ornaments in carmine and green, gold fringes ; 3 *ft.* 10 *in. by* 2 *ft.* 4 *in.* 6 .

do 125 A MAKHMAL HATHI, rich violet, similar in style to the preceding, but with gold lions in the corners and long tassels ; 3 *ft.* 8 *in. by* 2 *ft.* 2 *in.* 3 .

Habra 126 A pair of MAKHMAL HATHI, with gold floral sprigs, corner-pieces, wide scrolled borders and yellow silk tassels at one end ; 3 *ft.* 6 *in. by* 2 *ft.* 3 *in.* 4 10

127 A MAKHMAL Howdah Cushion Cover, crimson, open centre with wide border and corner-pieces in gold thread and sequins on both sides; 3 *ft.* *by* 2 *ft.* 7 *in.*

128 A Hanging Oblong of carmine figured velvet on a yellow ground, with striped borders, veiled with white net; 3 *ft.* 3 *in.* *by* 2 *ft.* 2 *in.*

129 A Strip of wine coloured figured Velvet; 8 *ft.* 6 *in.* *by* 21 *in.*

130 A Wall Hanging of fine needlework, with design of conventionalized vine-leaves and grapes in colours on a pale greenish grey ground, with gilt and purple borders; 10 *ft.* 4 *in.* *by* 4 *ft.* 7 *in.*

131 A similar Piece of Needlework, with design of conventionalized flowers and palms in colours on a turquoise ground; 8 *ft.* 10 *in.* *by* 4 *ft.* 6 *in.*

132 A similar Hanging of needlework, with design of groups of clustered roses with sprays of forget-me-nots in colours on a turquoise ground; 9 *ft.* 6 *in.* *by* 4 *ft.* 3 *in.*

133 A similar Hanging of needlework, with floral design of dark and light coloured roses between long floral sprays in colours on a cream ground, with borders at each end, 8 *ft.* 6 *in.* *by* 4 *ft.* 4 *in.*

134 A Kashmir KHES or Scarf, with woven scrolled design and deep borders at the ends; 9 *ft.* 6 *in.* *by* 4 *ft.* 6 *in.*

135 A Hand Bag, carmine velvet heavily embroidered with gold thread and sequins, and with four tassels

136 A Length of crimson Velvet, with figured cruciform design; $4\frac{3}{4}$ *yds. long by* $21\frac{1}{4}$ *in. wide*

137 A Length of crimson Velvet, plain; 1 *yd.* 32 *in. long by* $20\frac{1}{2}$ *in. wide*

CARPETS.

138 A Persian Carpet, pale yellowish shade with a silky sheen, six floral borders, the broadest on a crimson ground, the field pistachio green with floral scrolls; 5 *ft.* 4 *in.* *by* 4 *ft.*

139 A Shirwan Carpet, dark red ground, seven borders, the field dark blue with a geometric pattern; 5 *ft.* 6 *in.* *by* 5 *ft.* 3 *in.*

140 A Daghestan Carpet, three broad borders, that in the centre on a cream ground, the field crimson with a semis of small ornaments in dark blue; 6 *ft.* 10 *in.* *by* 4 *ft.* 6 *in.*

141 A Persian Carpet, four borders, that in the centre on crimson ground, the field cream with corner-pieces on a dark blue ground and hexagonal centre on a crimson ground, the whole field filled with geometric ornament; 6 *ft.* 3 *in. by* 4 *ft.* 5 *in.* — 10 10

142 An Oriental Carpet, prevailing tones yellow and brick-red, conventional tree-shaped outer border, and chevron design inner border, the field cream with large detached flowers in yellow, blue and red; 6 *ft.* 5 *in. by* 3 *ft.* — 16 10

143 A Persian Carpet, prevailing tone rose-pink, six borders, the broadest one with pistachio green scrolls and deep blue conventional flowers, the field with symmetrical design, filled-in with white eight-pointed stars and dark blue cones, etc.; 8 *ft.* 3 *in. by* 5 *ft.* 2 *in.* — 14 10

144 A Persian Carpet, three borders, that in the centre crimson ground, the field cream with corner-pieces on a dark blue ground and hexagonal centre on a crimson ground, the whole field filled with geometric ornament; 6 *ft.* 5 *in. by* 4 *ft.* 6 *in.* — 9 10

145 A Persian Carpet, cream ground, four borders, the broadest with blue angular branching pattern and pink and yellow flowers between, the field divided into large squares of blue lines broken by lozenges, those across the centre being crimson; 8 *ft.* 9 *in. by* 5 *ft.* 5 *in.* — 6 10

146 A Persian Carpet, three borders, that in the centre on crimson ground, the field cream with a semis of curving cones in dark blue, crimson and yellow, with floral ornament between; 9 *ft.* 5 *in. by* 5 *ft.* 7 *in.* — 20 .

147 A Persian Carpet, five borders, the central one with floral scrolls in blue on a red ground, the field deep blue with a semis of curving cones in red and spear-shaped ornaments between; 11 *ft.* 6 *in. by* 6 *ft.* 1 *in.* — 6 .

148 An Oriental Carpet, prevailing tones yellow and rose-pink, four borders, the field of open warp and woof with a cut pile pattern of interlaced lozenges containing centre-pieces in yellow and rose-pink; 12 *ft.* 4 *in. by* 5 *ft.* 9 *in.* — 4 .

149 A Persian Carpet, prevailing tones rose-pink and green, three borders, the field cream with circular clusters of floral pattern in yellow, green, dark blue and pink; 5 *ft.* 11 *in. by* 3 *ft.* 11 *in.* — 9 5

150 A Persian Carpet, golden yellow ground with a silky sheen, three floral borders, the field filled with symmetrical pattern of hexagonal divisions in green, and crimson ornaments inside; 5 *ft.* 5 *in. by* 4 *ft.* 3 *in.* — 51 .

14 151 Daghestan Carpet, deep red ground, broad borders at the sides, narrow borders at the ends, the field with twelve parallel lines of ornament in black, broken by small lozenges in blue and white; 9 *ft.* 7 *in. by* 6 *ft.* 5 *in.* Load

7 10 152 Two Pieces of thick Daghestan Carpet, deep wine colour, with one-sided pattern; *each* 3 *ft.* 8 *in. by* 2 *ft.* 6 *in.* (2) do

2 153 Two Pieces of Bokhara Carpet, deep red, with broad white and red figured border along one side only; 3 *ft.* 9 *in. by* 2 *ft.* 5 *in. and* 3 *ft.* 8 *in. by* 2 *ft.* 7 *in.* (2) West.

£1304. 5

SECOND DAY'S SALE.

Tuesday, October 25th, 1921.

The Property of a Lady and Gentleman.

The Sizes given are for the drawings only, without margins.

INDO-PERSIAN.

LOT

154 Portrait of a Lady, half-length, seated against a cushion holding a cup, in colours and gilding, 3½ *in. by* 2½ *in.*, gilt floral borders on a blue ground; on the reverse a QATA', *by* MAHMUD KASSAN SHADESHAH, and gilt floral borders on a buff ground

155 A Shepherd carrying a sheep in his arms, an ink drawing, slightly tinted and enriched with gold, 4½ *in. by* 2⅜ *in.*, gilt floral border on a buff ground; on the reverse a QATA'

156 A Group of Churrus Eaters in a glade, some preparing the resinous product of hemp, some hilarious, and one intoxicated; in the distance the spires and minarets of a walled city, an ink drawing, 6¼ *in. by* 4½ *in.*, gilt floral border on a buff ground; on the reverse a QATA', *signed* IMAD, similar borders

157 Hunting Scene: Bahram Gur pinning the deer's hind leg and ear with an arrow, and his mistress Fitna on horseback playing a harp, an ink drawing, tinted and relieved by gold, 7¾ *in. by* 4½ *in.*, gilt floral border on a buff ground; on the reverse a QATA', *signed* MIR 'ALI, with similar border; *Akbar School*

158 A Visit to a Holy Man seated at the mouth of a cave, two princes kneeling, sword bearer in attendance behind them, and men with a horse waiting in the foreground, in colours on a gilt ground, 8½ *in. by* 5 *in.*, gilt floral border on a crushed strawberry ground; on the reverse a QATA', *signed* FAKIR 'ALI, gilt border on a green ground; *Akbar School*

36 Kalebdjian

159 A Camping Scene: Men rounding up horses, attending to cattle, and in the foreground beating fighting camels; in the far corner a man in a tent at his devotions, in colours, $8\frac{1}{8}$ *in. by* 5 *in.*, gilt floral border on a blue ground; on the reverse a QATA', *signed* MĪR KHALIL, gilt border on a crushed strawberry ground; *Akbar School*

10 10 Gazdar

160 Lailā visiting Majnūn, the starveling lover seated under a tree talking to a bird, in colours on thin skin, $6\frac{1}{2}$ *in. by* $3\frac{1}{4}$ *in.*, gilt floral border on a blue ground; on the reverse a QATA', *signed* RIZĀ, *and dated* 1025 A.H. = 1616 A.D., floral gilt border, similar

2 10 Kevorkian

161 A Group of YOGIS seated around a domed building, and a man playing a stringed instrument, in colours on skin; *fine work, but slightly damaged*

PERSIAN.

8 Gazdar

162 A SUFI fallen asleep over his devotions, a rosary in his hand and a QUR'ĀN lying open before him, in colours, *signed* NAKI, $6\frac{7}{8}$ *in. by* 5 *in.*, gilt floral border on a blue ground; on the reverse a QATA', gilt border on buff ground

49 Gudenian

163 A Princess fallen off her camel, lying on the ground, and a noble archer whipping up his horse and galloping to her assistance, on the distant rocks are birds, ibex and a bear, in colours and gold, $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.*, gilt floral borders on a blue ground; on the reverse a QATA', *signed* IMAD AL HASANI, floral borders on a pink ground

[*See* ILLUSTRATION.]

74 Kalebdjian

164 Scene inside a Mosque: A Prince kneeling before the Head Mullah receiving instructions as to being received into the community, with seven other mullahs kneeling around, people viewing the scene from alcoves in the wall and people outside the outer wall, finely illuminated, *signed* PAINTED BY MULLA SHAHAN *of the School of Abdul Hai, master of Bihzād*; 15*th Cent.*; on the reverse, text from the BŪSTĀN OF SA'DĪ

[*See* ILLUSTRATION].

82 Gazdar

165 A Garden Scene, with four groups of figures, lovers, a mother and infant, a girl being blindfolded, etc., ink drawing in outline, *signed* USTAD BIHZĀD, $7\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.*, gilt floral scrolls on parti-coloured borders; on the reverse a QATA', gilt floral border on a blue ground

[*See* ILLUSTRATION].

No. 163.

No. 164.

No. 165.

No. 170.

166 A Camping Scene, with a prince and a companion in an oblong box seat set up in a tree, a youth about to ascend the steps up to it with a bottle, a man with a bottle under the tree, two musicians on the left and men preparing food in the foreground, ink drawing, tinted, $9\frac{1}{4}$ *in. by* $5\frac{1}{2}$ *in.*, gilt floral border on a blue ground; attributed to Sultān Muhammad; on the reverse a QATA' 16*th Cent.*

167 Portrait of a Lady, seated, an ink drawing, with jewelled ornaments in gold and red, $6\frac{7}{8}$ *in. by* 5 *in.*, marbled paper borders; on the reverse a QATA', *signed* SULTĀN MUHAMMAD, *the greatest calligraphist of the* 16*th Cent.; School of Sultān Muhammad*

168 Portrait of a Lady, standing, an ink drawing, $5\frac{1}{8}$ *in. by* $3\frac{1}{4}$ *in.*, attributed to Sultān Muhammad, marbled paper borders; on the reverse a QATA', in gilt characters

169 Portrait of a Lady of Georgia on one knee with dishes of viands before her, and a young girl pulling at her arm, ink drawing, enriched with gilded ornament, 6 *in. by* $6\frac{1}{4}$ *in.*, attributed to Sultān Muhammad, marbled paper borders; on the reverse a QATA', *signed* 'ALI OF HERAT

170 A Lion attacking an Ox, and two jackals in the distance looking on and waiting for their share in the feast, ink drawing, slightly tinted; inscribed "BY ORDER OF THE GREAT SULTĀN NAMED AMĪR SULTĀN, PAINTED BY BIHZĀD SULTĀNI"; 6 *in. by* $7\frac{5}{8}$ *in.*, gilt floral borders *Late* 15*th Cent.*

[*See* ILLUSTRATION].

171 A Man holding back a lion on a leash, ink drawing, slightly tinted, attributed to Bihzād, $5\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.*; on the reverse a QATA', *signed* ABDULLAH MUHAMMAD

172 The Birth of Jesus, a Persian drawing after a European model, ink drawing with gilding, $8\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.*, gilt floral border on a blue ground; on the reverse a QATA', *signed* FAKIR 'ALĪ, gilt floral border on a pink ground

173 Abel seated under a tree with a hoe standing between his legs, a dog by his side, and ducks on water, ink drawing slightly tinted with gold, $6\frac{3}{4}$ *in. by* $3\frac{5}{8}$ *in.*, gilt floral border on a pink ground; on the reverse an illuminated QATA', *signed* MĪR 'ALĪ

174 Five Leaves from a MURREKEH or Album of Verses, *written and signed by* MĪR 'ALĪ *of Herat*, richly illuminated and with various floral borders on gold sprinkled or hatched coloured grounds; in various corner spaces are small drawings of landscapes with concealed miniatures, only to be found on close inspection of the gold covering them; *leaves* 11 *in. by* $8\frac{1}{2}$ *in.*; *dated* 939 A.H. = 1532 A.D. (5)

Gudenian

60

175 Seven Leaves from the same MURREKEH, with illuminated QATA', *signed* MĪR 'ALĪ, on one side, and Shakasta and other calligraphic exercises on the reverses, *one dated* 935 A.H. = 1528 A.D.; all with gilt floral borders (7)

50 do

176 Three Leaves from the same MURREKEH, each with a QATA', *signed* MĪR IMAD, one, *dated on two sides* 1011 A.H. = 1602 A.D. *and* 1023 A.H. = 1614 A.D., another, *dated* 1025 A.H. = 1616 A.D., with a QATA', *signed* IMAD AL HASANI on the reverse; gilt floral borders (3)

48 do

177 Three Leaves from the same MURREKEH, each with QATA', *signed* IMAD AL HASSANI, *one dated* 1016 A.H. = 1607 A.D.; gilt floral borders (3)

50 do

178 Three Leaves from the same MURREKEH, two with QATA', *signed* FAKIR 'ALĪ, and one with an illuminated page, the margins of which have female heads enveloped in floral ornament, *signed* KHALIL ALLĀH; all with gilt floral borders (3)

52 do

179 Four Leaves from the same MURREKEH, one in Shakasta on a ground of coloured scrolls on gold, the other three, *signed* SULTĀN 'ALĪ MASHEDI, MAHMUD BIN ASHOK *and* RIZĀ *respectively*; all with gilt floral borders (4)

400 do

180 **Nūru'd-Dīn Jāmī**: SUBHATU'L-ABRĀR, "The Rosary of the Pious," a Persian MS. written on 132 leaves of gold sprinkled paper of various colours, in double columns within gilt and coloured rules. The colophon is inscribed: "MAY ALLAH BRING OUR LIFE TO A HAPPY ISSUE. HE IS OUR MASTER AND OUR MOST GENEROUS LORD. WRITTEN BY THE HUMBLE SULTĀN MUHAMMAD KHANDĀN." It contains two full-page miniatures at the beginning and two others at the end on gold ground, all the work of Sultān Muhammad; a smaller miniature with an illuminated border on folio 99 is by a pupil of Sultān Muhammad, *and is signed* 'ABDALLĀH MUZAHIBB *and dated* 972 A.H. = 1564 A.D., and another of people refreshing themselves under flowering trees completes the work. The first page is decorated with an interlaced strap-work design and small coloured flowers between, on a gold ground, and bears a circular illuminated medallion containing the seal of the Emperor Humāyūn, which reads: MUHAMMAD HUMĀYŪN PADSHĀH GHĀZĪ IBN ZAHĪR AL-DĪN MUHAMMAD BABAR PADSHĀH GHĀZI; *bound in gold stamped russia leather*; 8vo

*** The first two miniatures were illustrated in colours in "The Burlington Magazine" for June, 1914, and the article quotes the opinion of Mr. Edward Edwards of the British Museum that there "can be very little doubt" as to the book being in the handwriting of Sultān Muhammad.

[*For the last two miniatures see* ILLUSTRATION].

No. 180 (Left)

No. 180 (Right).

No. 185.

181 **Nizāmī**: KHAMSAH, "Five Poems," a Persian MS. written on 350 leaves in four columns, between gold and coloured rules, *dated* 891 A.H. = 1486 A.D., with one ornamental illuminated page, one double-page, four single-page SARLOUHS, and 23 miniatures, mostly half-page; *gold tooled morocco binding*; 8*vo* 60

182 A small MURREKEH of ten leaves, with ten pages of illuminated calligraphy, six miniatures probably by Mīrak, and two coloured copper-plate engravings of Roman Emperors on horseback *Early 16th Cent.* 70

183 **Firdausi**: SHĀH-NĀMAH, "Book of the Kings," a Persian MS. written on 390 leaves in four columns, within gilt and coloured rules, *and dated* 1062 A.H. = 1651 A.D., with six illuminated pages and 38 full-page miniatures of the Rizā School; *stamped morocco binding*; *folio* 34

184 TAVIRAKHI TABRI, "History of the Saint Tabri," a Persian MS. written on 327 leaves in single column, within gold and coloured rules, *by* MAHMUD ARMĪN, with 38 miniatures; *half calf*; *folio* 16*th Cent.* 21

185 **Nizāmī**: KHAMSAH, a Persian MS. written on 346 leaves in eight columns, within gold and coloured rules with illuminated corner and side pieces, eight finely illuminated pages, three full-page miniatures on gold ground, and 39 miniatures in the text; *dated* 984 A.H. = 1575 A.D.; *without covers*; *folio* 505

[*See* ILLUSTRATION].

186 **Hāfiz**: DĪWĀN, a Persian MS. written on 291 leaves in double columns, within gold and coloured rules, with two SARLOUHS and eight miniatures in the text; *without date*; *shark-skin covers*; 8*vo* 16*th Cent.* 16

187 **Nizāmī**: KHAMSAH, a Persian MS. written on 387 leaves in four columns, within gilt and coloured rules, with six fully illuminated pages and 36 miniatures; *without date*; *stamped morocco binding*; *folio* 16*th Cent.*

188 **Nizāmī**: KHAMSAH, another copy, written on 178 leaves in four columns, within gilt and coloured rules, with four illuminated head-pieces; *without date*; *gold tooled morocco binding*; 8*vo* 16*th Cent.* 4

189 **Nizāmī**: KHAMSAH, another copy, written on 314 leaves in four columns, within gilt and coloured rules, with two full-page illuminated SARLOUHS, four illuminated headings to the other books and 16 nearly full-page miniatures; *without date*; *cloth binding*; *imp.* 8*vo* 16*th Cent.* 25

190 **Nizāmī**: Poems: LAILA U MAJNŪN, HAFT PAIKAR and KHUSRAN U SHIRIN, written on 195 leaves in four columns within gilt and coloured rules, with three illuminated head-pieces and nine half-page miniatures; *dated* 904 A.H. = 1498 A.D.; *stamped leather flap binding*

191 **Sadī**: KULLIYYAT, "Complete Works," a Persian MS. written on 402 leaves in three columns, within gilt and coloured rules, with two illuminated SARLOUHS, seven illuminated head-pieces and eleven miniatures in the text; *without date*; *gold stamped morocco binding*; 8*vo* 15*th Cent.*

192 DUSTOORE ASAKH, a Persian MS. written on 179 leaves, within gilt and coloured rules, with illuminated SARLOUH and two miniatures; *dated* 887 A.H. = 1482 A.D.; *red morocco binding*; 8*vo*

193 **Nizāmī**: KHAMSAH, a Persian MS. written on 383 leaves, in four columns within rules, with one illuminated head-piece and one miniature; *without date*; *some leaves imperfect, half morocco*; 8*vo* 16*th Cent.*

ARABIC.

194 HINDI DOHERA, "A Collection of Poems," written on 34 leaves of thick paper, with various coloured marbled borders, and with three miniatures; *signed* IBRĀHIM; *half bound*; 8*vo* 16*th Cent.*

195 A MURREKEH of 20 leaves, with Arabic and Persian QATA', and 15 Indian miniatures, all surrounded by borders of Indian printed cotton; *gold stamped morocco binding*; 8*vo* 17*th Cent.*

196 QUR'AN, written on 358 leaves, the first two pages bear illuminated octafoil rosettes, there follow two full-page illuminated titles with the opening SŪRAH, the next two pages also illuminated; the text is 13 lines to the page, in the three styles of calligraphy, between gold and coloured rules, the top, central and bottom lines in alternate blue and gold on a pink sprinkled ground, the last page also illuminated; shark-skin binding, stamped in gold, the relief floral design lacquered in colours, doublures of red morocco, with inlaid blue panels stamped in gold; *folio* *Early* 16*th Cent.*

197 QUR'ĀN, written on 406 leaves, the first eight pages fully illuminated, the remainder with 12 lines on a page, surrounded by broad gilt and coloured floral scroll borders,

LOT 197—*continued.*

with lapis blue and gold ornamental pieces, interspersed in various designs on pairs of pages throughout the book, burnished and dull gold being used unsparingly; *signed* NIZIRI; lacquered covers, outside floral design, insides birds and flowers, surrounded by Arabic inscriptions; *folio*; in leather case, with locks and key (3)

198 QUR'ĀN, written on 437 leaves, with eleven lines to a page in the three styles of calligraphy, the top and bottom in gilt, the centre in blue, within gold and coloured rules, on the first page an oval medallion, giving the date 943 A.H. = 1536 A.D., followed by two full-page SARLOUH illuminated, and illuminated head-piece; gold stamped morocco flap binding, with Arabic inscriptions in relief, and gold stamped leather doublures; in velvet case; 8*vo* (2)

199 QUR'ĀN, written on 239 leaves, with 17 lines to a page; the first two pages are the Captions with illuminated borders, two ornamental pages follow, next a two-page illuminated title and opening of the SŪRAH, then two illuminated pages, the remainder being within gilt and coloured rules on pink tinted paper; lacquered covers, with flowers on an avanturine ground, inside floral panels; 8*vo* 16*th Cent.*

200 QUR'ĀN, written on 425 leaves, with 14 lines to a page, within gold and coloured rules, and with gilt foliated scroll borders, two illuminated pages at the beginning, and 16 others marking the divisions of the book, with two full illuminated pages at the end; *gold tooled morocco binding and doublures, with flap*; 12*mo* 17*th Cent.*

201 QUR'ĀN, written on 355 leaves, with 17 lines to a page, within gold and coloured rules and an outside gilt border, and catch-words in the top corners, two illuminated pages at the beginning, two in the middle, and two at the end; *lacquered binding, gilt Arabic scrolls*; 24*mo*; in green velvet case 18*th Cent.* (2)

202 QUR'ĀN, a MS. on four leaves, the whole of the 114 SŪRAHS written in microscopic characters, on two large pages, within gold and coloured rules, and triple illuminated borders, the other pages filled with 100 squares containing the openings of the SŪRAHS; *lacquered binding, floral panels and Arabic inscription dated* 1241 A.H. = 1825 A.D.; in silk brocade case; *elephant folio*

INDO-PERSIAN DRAWINGS OF THE AKBAR SCHOOL,

By artists from Persia, and others from India trained under Persian influence during the reign of Akbar the Great (1556-1605), *the same illustrators as are to be found in the celebrated* RAZAM-NĀMAH, *the Persian translation of the* MAHABHARATA *in the Jeypore Library. The subjects are from the Epic of the Kuravas and Pandavas, the great war of ancient India, and the treatment shows the very beginning of Indo-Persian Art.*

203 A Manuscript Volume, being part of the RAZAM-NĀMAH, written in Persian on 137 leaves, in single column, *dated* 1007 A.H. = 1598 A.D., with 24 full-page miniatures. Among them are the following :—

Folio 4. Krishna appealing to Bhaisan and giving him a signal ; *signed* MUHSAN, SON OF BANWĀRI

Folio 7. Bhima resting on a rock and watering his horse ; *signed* NARĀYAN

Folio 13. Scene outside a palace, with Krishna inside ; *signed* BHAVANI

Folio 17. Krishna appealed to by Yudhishthira under a tent ; *signed* BHAGWĀN

Folio 23. Arjuna attacking in a battle scene ; *signed* AHMAD KASHMIRI

Folio 35. Krishna driving the war chariot of Arjuna ; *signed* AAS SON OF MAHESH

Folio 48. Outside a house with clothes drying ; *signed* DAWOOD BROTHER OF DAULAT

Folio 51. Lakshman guarding Sita ; *signed* MAKOR

green velvet flap binding ; small folio

The following Miniatures are from other parts of the same work.

204 DYUTA, "The Fatal Dice." Scene of the great gamble, in which Sakuni for Duryodhan wins from Yudhishthira his wealth, possessions, and kingdom, and his brothers and wife as slaves, over a game of PACHISI ; in the foreground Duhasasan is trying to drag Draupadi off to Duryodhan ; *signed* SHANKA SON OF SURDAS ; 8 *in. by* 4¼ *in.*

[*See* ILLUSTRATION].

205 Draupadi taking leave of Pritha in the house of Vidura, before going into Exile ; *signed* KHIMAN ; 8½ *in. by* 5½ *in.*

No. 204.

No. 220.

206 The Five Sons of Pandu with Draupadi on their way to the palace of Virata, King of the Matsyas; *signed* DAWOOD; $7\frac{7}{8}$ *in. by* 4 *in.* — 2 .

207 Draupadi is bitten by a snake, but a heavenly messenger brings the healing recipe in form of a book; *signed* SHANKA; $7\frac{7}{8}$ *in. by* $4\frac{1}{2}$ *in.* — 3 5

208 The Meeting of Yudhishthira and Baisan, with councillors standing around; *signed* JAMSHED; 8 *in. by* $4\frac{1}{8}$ *in.* — 2 2

209 Yudhishthira and another King in conference, and five nobles seated around the dais; *signed* FATHŪ; $9\frac{1}{4}$ *in. by* $4\frac{3}{4}$ *in.* — 5 5

210 Sita in flames taking an oath before Rama; *signed* GOBIND; $7\frac{5}{8}$ *in. by* $3\frac{7}{8}$ *in.* — 2 .

211 A Discussion between two kings on the BRAHMA-CHARIYA, a religious question; *signed* FATHŪ; $8\frac{1}{8}$ *in. by* 5 *in.* — 3 .

212 A King's questions answered by Brahman priests at the edge of the sea; *signed* IBRĀHIM KAHĀR; $9\frac{3}{8}$ *in. by* 5 *in.* — 6 5

213 Portrait of the King who, during the long nights, counted and charted the stars; *signed* DHANŪ; $8\frac{1}{4}$ *in. by* $4\frac{3}{8}$ *in.* — 5 5

214 Rama, Sita and Lakshmana having given up worldly possessions and joined the priesthood are seated under a tree taking a farewell of their army and followers; *signed* MAKER; $7\frac{3}{4}$ *in. by* $3\frac{7}{8}$ *in.* — 5 5

215 Arjuna going into battle on his war chariot, and Garuda helping him by vomiting snakes to attack the Kuravas; *signed* MADHOO GUJARĀTĪ; $9\frac{5}{8}$ *in. by* $5\frac{3}{4}$ *in.* — 7 5

216 King Nala and Damayanti standing in a glade, with a stream in the foreground and mansion in the distance; *signed* GOBIND; $7\frac{5}{8}$ *in. by* $3\frac{7}{8}$ *in.* — 1 5

217 Damayanti kneeling before the Queen of Chunderi within the palace; *signed* BHAGWĀN, SON OF TĀRĀ; 8 *in. by* $4\frac{1}{8}$ *in.* — 3 15

218 Parasharam sleeping with his head on the knees of Karna on a hill side; *signed* JAGJWAN; $8\frac{3}{8}$ *in. by* $4\frac{7}{8}$ *in.* — 2 5

219 Palace Scene: A king having ordered his son to be killed, the women endeavour to procure a remission of the sentence; *signed* SHIRO; $8\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.* — 2 5

220 A School outside the walls of a town, a group of lads assembled with their books, one being flogged, a mother bringing her child to the teacher, and, in the foreground, a man watering cattle in a stream; *signed* AAS; $9\frac{1}{8}$ *in. by* 5 *in.* — 10 10

[*See* ILLUSTRATION.]

1 15 221 King Jadesh in a combat with two demons in a hilly landscape, with a cobra behind a tree; *signed* AHMAD KASHMIRI 8¼ *in. by* 5 *in.* Gayday

3 10 222 A Group of six men, all expressing surprise that, after the ground had been ravaged by fire, the birds remained unhurt; *signed* DHANŪ; 8 *in. by* 4¼ *in.* Mayo

7 · 223 A Bird Catcher asleep under a tree, with a bird under his arm and deer passing in front; *signed* BIAK; 9¼ *in. by* 5⅝ *in.* Gayday

3 10 224 Yudhishthira seeking the advice of a Brahman on a point at dispute in his council; *signed* JAMĀL; 8⅞ *in. by* 5¼ *in.* Rettinger

4 5 225 A School of Religious Teaching with a professor instructing a class of men, with three YOGI'S in the foreground; *signed* PARS; 9½ *in. by* 5½ *in.* Gayday

1 1 226 A Man bathing in a stream, his clothes on the bank, and a cobra carrying off a jewel from his turban to a hole in the ground; *signed* AAS; 7⅞ *in. by* 4 *in.* Rettinger

1 3 15 227 Baresht greeting the lady Samneh at the corner of her house, in the distance a walled fort, high rocks, and oxen turning a wheel and threshing corn; *signed* BHAGWĀN; 9⅞ *in. by* 5¾ *in.* Mayo

2 228 The blind Dhrita-rashtra learning of the extent of the army of the Pandavas from his ministers; *signed* IBRĀHĪM; 7⅞ *in. by* 4¼ *in.* Atkinson

3 229 The Pandavas consulting with Kishan before making their demand on Duryodhan for the restoration of their kingdom; *signed* SĀLIH; 8 *in. by* 5⅛ *in.* Storey

5 230 Yudhisthira in conference with his four brothers; *signed* KALMIDAS; 7⅞ *in. by* 4⅛ *in.* Sutton

2 231 Narad performing a Miracle on two trees in a garden, with a fountain and ducks in the centre; *signed* RĀMDĀS; 8⅛ *in. by* 4¾ *in.* Rettinger

4 232 A King (name not given) abdicating his throne in favour of his son; *signed* BHAWANI; 7⅞ *in. by* 4 *in.* Sutton

4 5 233 Rajah Bharut saves the life of a YOGI, by removing a snake from his neck by means of his bow, the Rajah on horseback; *signed* JAMĀL; 7¾ *in. by* 4 *in.* do

5 5 234 A Discussion between Yudhishthira and Bhaikan, outside the wall of the palace, a horse waiting; *signed* JAMĀL; 9⅜ *in. by* 5⅜ *in.* Workman

No. 236.

235 The Procession of King Nala in the story of Nala and Damayanti ; *signed* HASAN 'ALĪ ; $7\frac{3}{4}$ *in. by* $4\frac{1}{8}$ *in.* — 3

236 King Birdaman consulting a YOGI as to the whereabouts of his son ; *signed* DHANŪ ; $8\frac{1}{8}$ *in. by* $4\frac{1}{4}$ *in.* [*See* ILLUSTRATION.] — 8 5

237 Rajah Dewdas of Benares receiving the submission of his son, a palace scene ; *signature partly erased* ; $10\frac{1}{8}$ *in. by* $5\frac{7}{8}$ *in.* — 2 15

238 A King (name not given) giving a royal bounty to Brahmans from his throne, an officer at the gate of the palace admitting them ; *signed* JAMSHID ; $9\frac{5}{8}$ *in. by* $5\frac{3}{8}$ *in.* — 4

239 Vishnu appearing to a Brahman priest, *signed* SULEH KASHMIRI ; and A Reconciliation of two Kings (2) — 4 10

240 A Priest giving advice to Rajah Jahim, *signed* JADUN SON OF DHANŪ ; and another : Palace Scene (2) — 4 5

241 Bhima, holding Hanuman's tail, being led to the gardens of Kuvera, where grows the flower whose scent gives life and joy, *signed* AAS ; and Bhima killing a pile of Kuravas, *signed* AAS, SON OF MAHESH (2) — 3 10

242 Parasharam and Bishma preparing for battle ; and Bhima killing an elephant ; *both signed* AAS, SON OF MAHESH (2) — 4 15

243 Battle Scene between the Pandavas and Kuravas, *signed* IBRĀHIM KAHĀR ; and another similar Scene (2) — 5 5

244 An Audience in which a king sends his son on a mission ; and a Fight in which Arjuna sets Karan's arrow alight ; *both signed* KAMĀL (2) — 6 10

245 A Ceremony of Priests with fire, snakes in the foreground, *signed* RĀMJIW ; and another, similar (2) — 2 5

246 Yudhishthira asking questions of the dying Bishma lying on a bed of crossed arrows ; and a Battle Scene ; *both signed* HASAN 'ALI (2) — 7 15

247 Comrades and Opponents round the dying Bishma, as he appeals to Duryohan to end the dreadful war ; two showing different treatment of the same subject ; *both signed* (2) — 2 5

248 A Rajah receiving an explanation from one of his wives, *signed* KABĀL ; and Dhrita-rashtra embracing Arjuna after the tournament (2) — 4 5

249 Advice being given to Yudhishthira by another King, *signed* BHAISAN ; and another similar Scene with fish in a fountain in the foreground (2) — 5

3 15 250 The Reunion of Yudhishthira and Arjuna, Krishna intervening; and Yudhishthira in the house of a great Brahman; *both signed* FATHŪ

2 15 251 A Scene in a Bazaar; and a Group of Men looking up at the Sun; *both signed* BANWĀRĪ (2)

3 252 Arjuna becoming unconscious on hearing of Abhimanyu's death, is restored by Mahadeva, *signed* RĀMDĀS; and a Messenger appearing before a king (2)

2 10 253 Bhima killing Kalinga on his elephant with his battle mace, *signed* IBRĀHĪM KAHĀR; and another Battle Scene (2)

4 15 254 Nala and Damayanti in a field where a cow is grazing beside a stream, *signed* MADHŪ; and an Audience in a palace (2)

4 10 255 Yudhishthira and Arjuna embracing after Arjuna had been bitterly reproached by the former, *signed* MAKER; and a Battle Scene with trumpeter sounding the charge (2)

3 15 256 A Battle Scene; and a Purification by fire; *both signed* BALAL (2)

2 15 257 Krishna in mortal form intercedes with Duryodhana, but repulsed, reveals his divine origin, backed by the great gods, *signed* DHANU; and Bhima fighting his enemies, *unsigned* (2)

3 15 258 Two fine Battle Scenes

1 15 259 A Cow drinking the blood from a man's leg in the presence of Brahman priests; and a Dispute as to a Child decided by a GURU; *both signed* FATHŪ (2)

2 5 260 Yudhishthira and his father Dharma discussing the treatment of Brahmans outside a hermitage, *signed* SHIRO; and a Palace Scene with a man unstringing his bow (2)

3 261 Yudhisthira and another Prince settling a dispute in a palace scene, *signed* FATHŪ; and A King and Brahmans discussing a book, *signed* DAWOOD (2)

1 15 262 Bhima toppling over an elephant; and Archers charging each other on chariots; *both signed* SĀDIQ

1 10 263 Sounding the Charge before a Battle; and a King talking to a woman up in a tree; *both signed* SĀDIQ (2)

3 15 264 A King congratulating his son after one of the battles, with women grouped around in a palace, *signed* MOHSAN, SON OF BANWĀRĪ; and The Death of Nakula, *signed* MOHSAN (2)

265 Krishna killing an enemy at the gate of a palace, *signed* LUNKA; and Bharut shooting with an arrow at Hanuman who is carrying off a mountain, *signed* BHAGWĀN (2) 18

266 Rajah Draupadi fighting against Drona; and a Combat against demons (2) 1 10

267 Arjuna charging against Jayadratha, *signed* BAHŪR; and a Palace Scene with two kings in conference (2) 3 5

268 Milking a Cow before a king, *signed* JAGJIWAN; and two Kings in conference beside a tree (2) 3 5

269 Two Groups of Men in discussion, Princes and Ministers, *signed* DHANŪ; and a Prince shooting an arrow into a fire (2) 2 15

270 Aswa-thama, son of Drona, penetrating the tents of the Pandavas, slays the princes and flings them into fire, *signed* DHANŪ; and the same subject by another artist (2) 2

271 Arjuna on his car driven by Krishna kills Jayadratha with an arrow, *signed* 'ALI GUJARĀTI; and two Warriors charging on war chariots (2) 1 15

272 Bhima on foot fighting Aswa-thama; and Yudhishthira killing Salya; *both unsigned* (2) 2 2

273 Arjuna killing Karna with an arrow through his head; and a Battle Scene with the chiefs in armour; *both unsigned* (2) 2 2

274 Hanuman and his monkeys building the bridge across the sea to Lankha, *signed* SARWAN; and Vishnu churning the sea of milk for the production of The Fourteen Gems (2) 4 12

275 Four Miniatures from the same work, *various* (4) 4

276 Four more (4) 5 5

277 Four more (4) 3 10

278 Four more; and two others, *cut down* (6) 3 5

279 Text of the RAZAM-NAMĀH, the remaining portions of the work, *loose leaves, incomplete* 1

INDIAN MINIATURES.

280 Portrait of the Emperor Aurangzib (1659-1707), attributed to Mīr Muhammad Hāshim, $6\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.*, with gilt floral borders on coloured grounds; on the reverse a QATA', *signed* MAHMUD AL HASANI, *and dated* 978 A.H. = 1570 A.D. 32

281 Portrait of Ganzafar Khān, standing, holding an arrow, $7\frac{5}{8}$ *in. by* $4\frac{1}{8}$ *in.*, with gilt floral scroll borders on coloured ground

282 Portrait of Syed Baker Alī Khān, standing, one hand on his Tulwar, the other on his shield, $8\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.*, coloured borders

283 The Peaceful Life of the Kuravas and the Pandavas before the commencement of the fratricidal strife, a landscape with men returning from the hunt to women with their children, $8\frac{1}{8}$ *in. by* $5\frac{3}{4}$ *in.*, with gilt floral borders on a coloured ground

284 Night Scene in a ZANANA, a Prince standing over a fainting lady sprinkling her with scent while the maid chafes her feet, 7 *in. by* $4\frac{7}{8}$ *in.*; on the reverse a Visit to a YOGI, same size

285 Portrait of a Lady, standing, holding a flower, with inscribed borders, $7\frac{7}{8}$ *in. by* $4\frac{3}{4}$ *in.*, outer gilt floral borders; on the reverse a QATA'

286 A Lady seated on a MADRISA listening to the music of a RAJANI-VINA played by a woman attendant, and another woman in the rear, 7 *in. by* $4\frac{3}{8}$ *in.*, gilt floral border on pink ground; on the reverse a QATA'

287 Portrait of the Prince Shāhzada, standing on a MADRISA holding a flower, with a garden beyond, $6\frac{1}{4}$ *in. by* $3\frac{7}{8}$ *in.*, gold speckled coloured borders

288 A Lady visiting a Holy Man seated at the door of a mosque, and two attendants behind her, in the foreground a youth dipping water from a brook, ink, slightly tinted and gilded, $8\frac{3}{4}$ *in. by* $5\frac{1}{4}$ *in.*, gilt border on black ground; on the reverse a QATA'

289 Two Children, playing with a cat outside a hut in the door of which sits a Holy recluse watching the fun, in the foreground two deer, $7\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.*

290 An Indian YOGI, seated on a tiger skin under a tree, holding a snake, and three of his pupils, $6\frac{5}{8}$ *in. by* $4\frac{1}{2}$ *in.*, gold splashed borders

291 An ink sketch, on skin: in the centre Akbar, on the right Jāhāngīr, and on the left Shāh Jāhān, all seated on thrones, the two first holding hawks, with three nobles standing, $7\frac{1}{4}$ *in. by* $4\frac{7}{8}$ *in.*; and a Portrait of Jahāngīr, standing, in colours, $6\frac{3}{8}$ *in. by* $3\frac{7}{8}$ *in.*, marble paper borders (2)

292 Muhammad Farrukh-siyar, Emperor of Delhi, bust in colours and gold on a throne in outline, and the finished heads of two notabilities with bodies in outlines, $9\frac{3}{4}$ *in. by* $7\frac{1}{2}$ *in.*; and a bust Portrait of a Hindu Prince, in an oval, $5\frac{5}{8}$ *in. by* $4\frac{1}{2}$ *in.*; on the reverse a QATA' (2) — 5 15

293 The Mistress of Jāhān Dashāh, bust of an Indian Lady, $9\frac{1}{2}$ *in. by* $6\frac{1}{2}$ *in.*; and a Portrait of Maharajah Ram Singh, ink sketch, by MĪR MUHAMMAD, 8 *in. by* $5\frac{3}{4}$ *in.* (2) — 1 1

294 A Snake Charmer, $5\frac{3}{4}$ *in. by* $3\frac{3}{4}$ *in.*; a Grandee and a Peasant, $5\frac{1}{2}$ *in. by* $3\frac{1}{8}$ *in.*, both ink sketches; and a Game Cock, in colours, $6\frac{3}{4}$ *in. by* $4\frac{1}{2}$ *in.* (3) — 2 10

MISCELLANEA.

295 A pair of Lacquered Boards for books, papier maché, on one Persian men and youths letting off fireworks and veiled women looking on; on the other, two groups, men on the left, women on the right, in colours on a straw coloured ground, $4\frac{1}{4}$ *in. by* $16\frac{1}{4}$ *in.*, in figured fabric Cases (4) — 1 5

296 A KALAMDĀN, Lacquer Case, painted with a battle scene on top and hunting scenes at the side, inside fitted with an engraved metal Ink Pot, $9\frac{3}{4}$ *in. long*, in Bag Case (3) — 3 3

297 A Silver (low grade) Casket, on four feet with domed cover, the cover and sides overlaid with a fine wire mesh and above it gilt ornaments, floral knob handle, gilt, the inside with a perforated shelf through which rise the necks of five small vases, on the base an engraved portrait of a seated Hindu Princess, $5\frac{3}{4}$ *in. high, by* 6 *in. by* 5 *in.* — 6 10

298 A circular Stand on six feet, made from what is probably an amalgam of the eight metals, the legs have birds and flowers rising up from the curves, and round the top ring twenty chased flowers stand outward with birds between each flower, $6\frac{3}{4}$ *in. high,* $9\frac{1}{4}$ *in. diam. at the base,* 6 *in. diam. at top ring* — 8

299 A very finely engraved IĀM, a brass Bowl, with two bands of figures, inscriptions and ornaments, $4\frac{1}{2}$ *in. diam.*, and a brass cylindrical Box with figures and inscriptions in relief, $2\frac{3}{4}$ *in. high* (2) — 7 10

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1 2

302 An embroidered Tunic, brown with diaper designs in white, black, crimson and dark blue, parts inset with mirror glass, short sleeves Habn

10

303 Lady's embroidered silk Trousers, crimson with lozenge design, the ends with deep borders of coloured silks, inset with mirror glass do

54

304 A Jain Statue of the tenth Tirthankara SITALA, in black stone seated in the adamantine pose with the SRIVATSA on his breast and in his crossed hands, 3 *ft.* 5 *in. high, base* 32½ *in. wide, by* 16 *in. deep* Angel

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